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306: Day

Full SCORE

306: Day
Opening

♩=80

X4

High percussion

Low Percussion

Piano

♩=80

pp

Ped.

6

Voice 3

Vc.

Pno.

mf *ff*

ff *pp*

p

We are go - ing

11

Voice 2

Voice 3

Vc.

Pno.

mf *ff*

ff *p*

for - ward

We are go - ing

We are go - ing

Ped.

2

16

Voice 1

Voice 2

Voice 3

Vc.

Pno.

p

p

p

mf *ff*

ff *p*

for - ward

We are go - ing for -

We are go - ing for -

We are go - ing for -

==

21

Voice 1

Voice 2

Voice 3

Vc.

Pno.

mf *ff*

ff

ward

ward

ward

Ped.

25 *p* *f* 3

Voice 1 We are go - ing for - ward.

Voice 2 We are go - ing for - ward.

Voice 3 We are go - ing for - ward.

Vc.

Pno. *p* *f* *pp* *f*

Red.



30 *mf*

Voice 1 You can starve us and throw us in pri - son or kill

Voice 2 You can starve us and throw us in pri - son or kill

Voice 3 You can starve us and throw us in pri - son or kill

H.P. *ff*

L.P. *ff*

Vc. *pp* *mf*

Pno. *pp* *f* *pp*

Red.

45

Voice 1 *ff* we will be heard.. 5

Voice 2 *ff* we will be heard..

Voice 3 *ff* we will be heard..

H.P. *p* *ff*

L.P. *p* *ff*

Vc. *p* *ff* *f*

Pno. *f*

49

Voice 1

Voice 2

Voice 3

H.P. *ff* FIGHT AT THE END OF THE SCENE OF SCENE 1

L.P. *ff*

Vc. *ff* *mf* *gliss.* Fight breaks out.

Pno. *ff* *f*

54

Vc.

Pno.

pp

Ped.



Mrs Byers

57

Voice 1

Vc.

Pno.

pp

You've come back to me. You've come back to me at



64

Voice 1

Pno.

last! Is it real-ly you my dar-ling boy?? It's real-ly you my dar-ling Joe! You've

p

70

Voice 1

come back to me! _____ Don't run away again, Joe. Please. I want to hear all your news.

Pno.

mp

pp

Ped.



$\text{♩} = 90$

75

pizz.

Vc.

pp

Pno.

ppp

Ped.





80

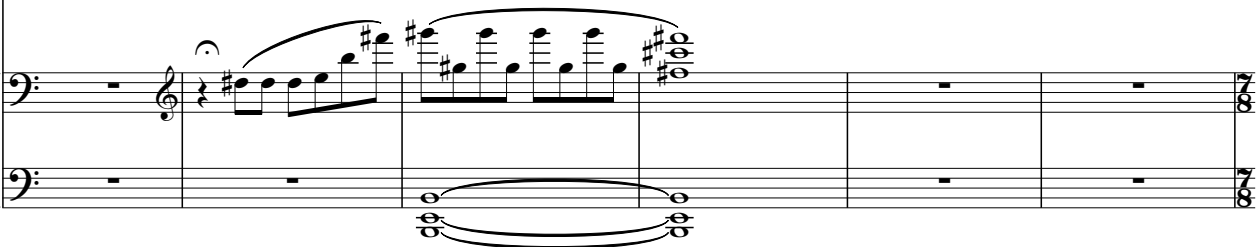
SCENE STARTS
.....HERE


Vc.


Pno.

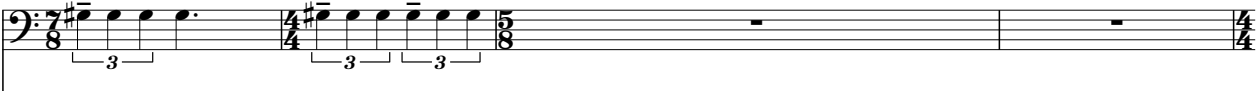
85  Sting 1

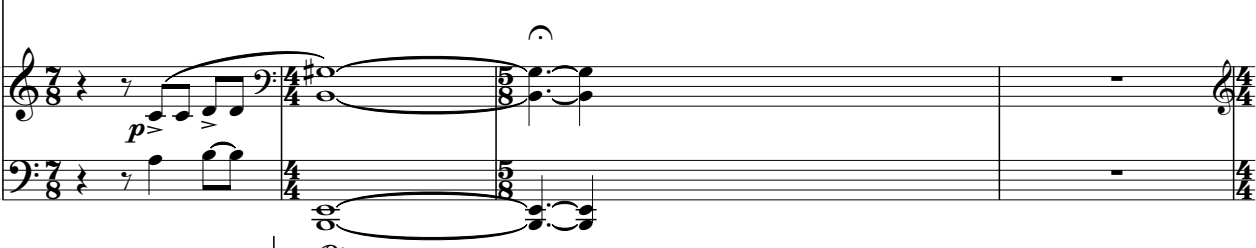
Vc. 


Pno. 




91  Fucking Bitch....

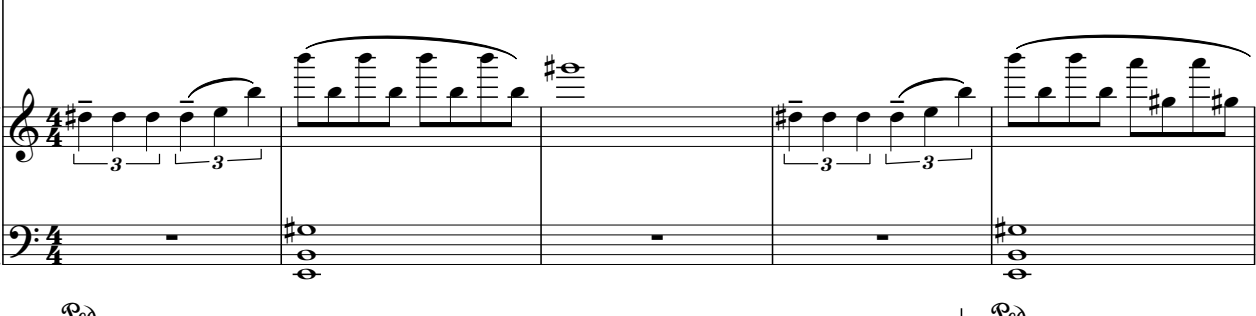
Vc. 


Pno. 



95 END OF SCENE

Vc. 

Pno. 



100

Vc. 

Pno. 



We Build Bombs

♩.=100

All Voices

Cymbals

Bass Drum

Violoncello

Piano

ff

f



All

Cym.

B. D.

Vc.

Pno.

ff

ff

ff

We build

13 *ff*

All *bombs for our brave boys! We build bombs for our brave*

Cym.

B. D.

Vc.

Pno.



20 *p*

All *boys! We build bombs for our brave boys.*

Cym.

B. D.

Vc.

Pno.

27

Solo

Ten hours__ a day__

Cym.

B. D.

pp

f *p*

Vc.

gliss.

p

Pno.

p

Ped.



32

Solo

Eight in the mor-ning til one__

Vc.

Pno.

Ped.

4 36 *mp*

Solo *With an hour for lunch! And back a*

Vc.

Pno.

Red. *Red.*



41

Solo *gain til six!*

All *We Work!*

Cym.

B. D.

Vc.

Pno.

ff *ff* *ff*

Red. *Red.*

46

All

We Work!

We

Cym.

B. D.

Vc.

Pno.

5



52

All

Work!

f

We build bombs for

Cym.

B. D.

Vc.

Pno.

Ped.

A musical score for a piece titled 'We build bombs for'. The score is for five parts: All (Vocal), Cym. (Cymbal), B. D. (Bass Drum), Vc. (Violoncello), and Pno. (Piano). The All part has two lines of lyrics: 'Work!' and 'We build bombs for'. The Cym. part has a single line of lyrics: 'We build bombs for'. The B. D. part has a single line of lyrics: 'We build bombs for'. The Vc. part has a single line of lyrics: 'We build bombs for'. The Pno. part has a single line of lyrics: 'We build bombs for'. The score is in 2/4 time and features a variety of musical notations, including rests, notes, and chords. The All part starts with a rest for 52 measures, then enters with a vocal line. The Cym. part enters with a cymbal line. The B. D. part enters with a bass drum line. The Vc. part enters with a cello line. The Pno. part enters with a piano line. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 2/4. The lyrics are written below the corresponding parts. The score is for a piece titled 'We build bombs for'. The score is for five parts: All (Vocal), Cym. (Cymbal), B. D. (Bass Drum), Vc. (Violoncello), and Pno. (Piano). The All part has two lines of lyrics: 'Work!' and 'We build bombs for'. The Cym. part has a single line of lyrics: 'We build bombs for'. The B. D. part has a single line of lyrics: 'We build bombs for'. The Vc. part has a single line of lyrics: 'We build bombs for'. The Pno. part has a single line of lyrics: 'We build bombs for'. The score is in 2/4 time and features a variety of musical notations, including rests, notes, and chords. The All part starts with a rest for 52 measures, then enters with a vocal line. The Cym. part enters with a cymbal line. The B. D. part enters with a bass drum line. The Vc. part enters with a cello line. The Pno. part enters with a piano line. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 2/4. The lyrics are written below the corresponding parts. The score is for a piece titled 'We build bombs for'. The score is for five parts: All (Vocal), Cym. (Cymbal), B. D. (Bass Drum), Vc. (Violoncello), and Pno. (Piano). The All part has two lines of lyrics: 'Work!' and 'We build bombs for'. The Cym. part has a single line of lyrics: 'We build bombs for'. The B. D. part has a single line of lyrics: 'We build bombs for'. The Vc. part has a single line of lyrics: 'We build bombs for'. The Pno. part has a single line of lyrics: 'We build bombs for'. The score is in 2/4 time and features a variety of musical notations, including rests, notes, and chords. The All part starts with a rest for 52 measures, then enters with a vocal line. The Cym. part enters with a cymbal line. The B. D. part enters with a bass drum line. The Vc. part enters with a cello line. The Pno. part enters with a piano line. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 2/4. The lyrics are written below the corresponding parts.

58

All

our brave boys. We build bombs for our brave boys.

Cym.

B. D.

Vc.

ff

Pno.

mp

Ped.

65

Solo

mf

Stea dy on. Stea-dy on, girls.

Vc.

p

Pno.

Ped.

70 *mf*

Solo

You can lose a hand or an eye if you don't take

Vc.

Pno.

Red.



75 *ff*

Solo

care when you work!

ff

All

work! We

Cym.

B. D.

ff

Vc.

ff

Pno.

ff

Red.

80

All *work!* *We* *work!*

Cym.

B. D.

Vc.

Pno.

Red.



86

All *ff* *We build bombs for our brave boys.*

Cym.

B. D.

Vc.

Pno.

ff

gliss.

Red.

92

All

We build bombs for our brave boys.

Cym.

B. D.

Vc.

gliss.

gliss.

p

Pno.

mf

Red.



98

Solo

mf

p

Back home at night — Our skin yel - low as can -

Vc.

Pno.

p

Red.

103 *ff*

Solo

ar - ies_____ And it on - ly

Vc.

Pno. *f*

Ped. _____ Ped. _____



108

Solo

makes it worse when we Wash!

All

Wash! We build

Cym.

B. D.

Vc.

Pno. *f*

Ped. _____

114 $\text{♩} = 150$ 11

All *bombs for our brave boys.*

Harm. Two Harmonicas In C

Cym.

B. D.

Vc. *pp* *gliss.* *pp*

Pno. *pp*

Ped. *Ped.*

==

119 *p*

Solo *Yes-ter-day, I saw a train co-ming in*

Harm.

B. D.

Vc.

Pno.

123

mp *mf*

Solo

with the woun - ded There were so

Harm.

B. D.

Vc.

Pno.



127

mp *f*

Solo

ma - ny.

All

How ma - ny, How ma - ny, How ma - ny?

Harm.

B. D.

Vc.

Pno.

130 *mp* 13

Solo *mp* I did-n't know there could be so

All *p* How ma-ny? How ma-ny?

Harm.

B. D.

Vc.

Pno. *p*



133

Solo ma - ny

All so ma - ny. So ma - ny, so ma - ny.

Harm.

B. D.

Vc.

Pno.

14 135

All *mf*
So ma-ny, so ma ny. It's hell.

Harm.

B. D.

Vc. *mf*

Pno. *mf*



139 *f* *ff*

All It's fuc-king hell. It's hell.

Harm.

Cym. *f*

B. D.

Vc. *mf* *mf*

Pno. *mf*

143

♩ = 100

All

Cym.

B. D.

Vc.

Pno.

ff

ff

ff

ff

We build bombs for



148

All
our brave boys. We build bombs for

Cym.

B. D.

Vc.

Pno.

152

All

our brave boys. We build bombs. We build bombs.

Cym.

B. D.

Vc.

Pno.



158

All

We build bombs. We build bombs. We build bombs.

Vc.

Pno.

SLOWER

164

All *p*

We build bombs for our brave boys.

Vc. *pp*

Pno. *pp*



Rubato and slower

169

Vc. *mf*

Pno.

7. A Tea Shop

♩=80

Piano - all to be played on right hand only

p

Ped.

Violoncello

This musical score is for the piece 'A Tea Shop'. It is written in 4/4 time with a tempo of 80 beats per minute. The piano part is for the right hand only, featuring a melody of eighth and quarter notes with a piano (*p*) dynamic. The bass line is mostly rests. A pedal point is indicated at the beginning and end of the piece. The violoncello part consists of whole rests throughout the six measures.

I Pushed It Down

7

CUE

Pno.

p

Ped.

Vc.

arco

mp

This musical score is for the piece 'I Pushed It Down', starting at measure 7. The piano part begins with a melody in the right hand, marked with a piano (*p*) dynamic. A 'CUE' is marked above the piano part at measure 7. The bass line is mostly rests. A pedal point is indicated at the end of the piano part. The violoncello part is marked 'arco' and begins at measure 7 with a melody in the bass line, marked with a mezzo-piano (*mp*) dynamic.

13

Gertrude

When I got the let-ter, I

Pno.

Ped.

Vc.

This musical score continues the piece 'I Pushed It Down' from measure 13. The Gertrude vocal part enters at measure 13 with the lyrics 'When I got the let-ter, I'. The piano part continues with a melody in the right hand. The bass line is mostly rests. A pedal point is indicated at the end of the piano part. The violoncello part continues with a melody in the bass line.

18

Gertrude

pushed it down in - side my blouse. And shut my mouth When I got the

Pno.

Vc.

Ped.

Detailed description: This system contains measures 18 through 21. Gertrude's vocal line (treble clef) has lyrics: "pushed it down in - side my blouse. And shut my mouth When I got the". The piano accompaniment (Pno.) is in grand staff (treble and bass clefs). The violoncello (Vc.) part is in bass clef. A pedal point (Ped.) is indicated for the piano part.

22

Gertrude

let-ter, I pushed it down I pushed it down, there's no-thing to say—

Pno.

Vc.

Ped.

Detailed description: This system contains measures 22 through 25. Gertrude's vocal line (treble clef) has lyrics: "let-ter, I pushed it down I pushed it down, there's no-thing to say—". The piano accompaniment (Pno.) and violoncello (Vc.) parts continue. A pedal point (Ped.) is indicated for the piano part.

26

Gertrude

Pno.

Vc.

arco

Detailed description: This system contains measures 26 through 29. Gertrude's vocal line (treble clef) continues. The piano accompaniment (Pno.) and violoncello (Vc.) parts continue. The violoncello is marked "arco".

31 angrier..

Gertrude

When I got the let - ter, I pushed it down I...

Pno.

mf

Ped.

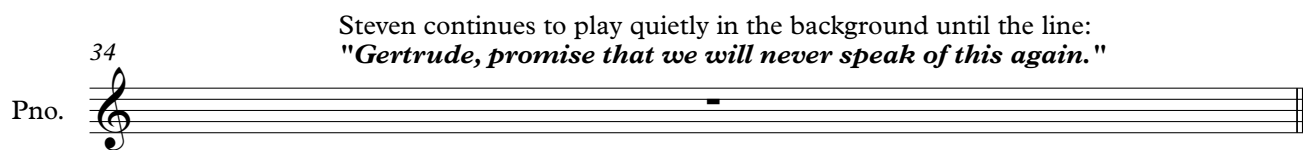
Vc.



34

Pno.

Steven continues to play quietly in the background until the line:
"Gertrude, promise that we will never speak of this again."



Nellie Visits Stephen

As Gertrude ends previous scene, begin.

The musical score is for a piece titled "Ladies who hammer". It is in 4/4 time with a tempo of 100 beats per minute. The score features four staves: a percussion staff for "Ladies who hammer", a piano staff, and a cello staff. The percussion part consists of a rhythmic pattern of eighth notes and quarter notes, with dynamics of *f* and *mp*. The piano part is a complex arrangement of eighth and sixteenth notes, with dynamics of *mf* and *f*. The cello part is a simple bass line with dynamics of *mf* and *f*.

Ladies who hammer

Delay

Piano

Violoncello

The musical score is for the piece "The Wind" by Gustav Mahler, from his Symphony No. 2. It is arranged for a four-part ensemble: L.H. (Left Hand), Delay, Pno. (Piano), and Vc. (Violoncello). The score is in 6/8 time and the key signature has one flat (B-flat major or D minor). The L.H. part features a melodic line with eighth and sixteenth notes, often beamed together. The Delay part consists of two staves, Treble and Bass, with a complex, rhythmic accompaniment. The Pno. part also consists of two staves, Treble and Bass, with a similar rhythmic accompaniment. The Vc. part is a single staff in Bass clef, featuring a melodic line with long, sustained notes and some grace notes. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a crescendo hairpin indicating a gradual increase in volume.

11

L.H.

Delay

Pno.

Vc.

p

mp

The musical score for measures 11-15 is as follows:

- Measure 11:** L.H. has a treble clef and a key signature of one flat. It begins with a series of eighth notes (G4, A4, B4, C5) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.
- Measure 12:** L.H. has a series of eighth notes (D5, E5, F5, G5) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.
- Measure 13:** L.H. has a series of eighth notes (A5, B5, C6, D6) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.
- Measure 14:** L.H. has a series of eighth notes (E6, F6, G6, A6) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.
- Measure 15:** L.H. has a series of eighth notes (B6, C7, D7, E7) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.

16 Stephen: They've set us to building coffins.

S. H.

The musical score for measure 16 is as follows:

- Measure 16:** S. H. has a treble clef and a key signature of one flat. It begins with a series of eighth notes (G4, A4, B4, C5) with accents.

17 STING 1

S. H. *f*

Delay

Pno.

Vc. *p* *mp* *pp*

22 STING 2

S. H. *f*

Delay *mp*

Pno. *mp*

Vc. *mf* *pp*

The WARDEN
KNOCKS:
HURRY ALONG...

28

L.H. *f*

Delay

Pno. *p*

Vc. *pp*

33

Delay

Pno.

Vc.

34

37

Delay

EXIT SCENE - CELLO HOLDS INTO NEXT SCENE

Pno.

pp

Vc.

pp

The musical score consists of three staves. The top staff, labeled 'Delay', is in treble clef and contains a melodic line with a repeat sign. The middle staff, labeled 'Pno.', is in grand staff (treble and bass clefs) and contains a piano accompaniment with a *pp* dynamic marking. The bottom staff, labeled 'Vc.', is in bass clef and contains a cello line with a *pp* dynamic marking. The title 'EXIT SCENE - CELLO HOLDS INTO NEXT SCENE' is centered above the piano and cello staves. The score ends with a double bar line and repeat dots.

Dear Mrs Morton/
Gertrude and her Neighbour

♩.=120

X4

Woman 1

Woman 2

Woman 3

Woman 4

Violoncello

Piano

f

mf

Red.

8

4

Vc.

Pno.

f

p

Red.

13

4

found I was ex - pec - ting not long af - ter

Vc.

Pno.

mf

Red.

2 18

4

he went a - way. I saw the post man_ on the street.

Vc.

Pno.

Ped.

26

4

And I knew he was co- ming_ for me._____

Vc.

Pno.

mf

p

Ped.

33

3

It was Mon-day mor-ning when I got the let - ter_____ I did - n't_____ have

Vc.

Pno.

p

f

Ped.

40

3 *p*
long to go. I saw the post man on the street.

4 *p*
I saw the post man on the street. And I

Vc.

Pno.

p

And.

47

1 *f*
And I knew he was com-ing for me

2 *f*
And I knew he was com-ing for knew he was com-ing for

3 *f*
And I knew he was com-ing for knew he was com-ing for knew he was com-ing for

4 *f*
knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for me

Vc.

Pno.

p *f*

And.

4 53

1

2

3 *p*
Dear Mis-sus Mor-ton_ I'm sor-ry_ to tell you

4

Vc.

pp

Pno.

pp

Ped.

61

1 et - cet-er-a_

2 et - cet-er-a_

3 et - cet-er-a_

4 et - cet-er-a_

Vc.

p

Pno.

Ped.

69

2

p

Dear Mis-sus Mor-ton__ I'm sor-ry__ to

Vc.

Pno.

76

1

Dear Mis-sus Mor-ton__ I'm

2

tell you et-cet-er-a__ et-cet-er-a__ et-cet-er-a__

3

Dear Mis-sus Mor-ton__

4

Dear Mis-sus Mor-ton

Vc.

Pno.

83

1 sor - ry_ to tell you. et - cet-er-a et - cet-er-a et - cet-er-a et-

2 Dear Mis-sus Mor - ton et - cet-er-a et - cet-er-a et-

3 I'm sor - ry_ to tell you. et - cet-er-a I'm sor - ry_ to

4 I'm sor - ry_ to tell you. Dear Mis-sus Mor- ton

Vc.

Pno.

Red.

90

1 cet-er-a Dear Mis-sus Mor-ton I'm sor - ry_ to tell you. et-

2 cet-er-a I'm sor - ry_ to tell you. et - cet-er-a

3 tell you. Et -cet-er-a et - cet-er-a I'm

4 I'm sor - ry_ to tell you. et-cet-er-a et-

Vc.

Pno.

Red.

97

1 *mf* 7

2 *mf*

3 *mf*

4 *mf*

Vc.

Pno.

Red.

et - er - a I'm sor - ry to tell you. et - cet - er - a

et - cet - er - a I'm sor - ry to tell you. et - cet - er - a

sor - ry to tell you. et - cet - er - a et - cet - er - a

cet - er - a et - cet - er - a et - cet - er - a et - cet - er - a

105

1

2

3

4

Vc.

Pno.

pp

Red.

112

Vc.

Pno.

mf

Red.

8 119

1 *p* I saw the post man on the street.

2 *p* I saw the post man on the street.

3 *p* I saw the post man on the street. *f* And I

4 *p* I saw the post man on the street. *f* And I knew he was com-ing for

Vc. *mf*

Pno. *p* *mf*

Ped.

125

1 *f* And I knew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing for

2 *f* And I knew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing for

3 knew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing for

4 knew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing for

Vc.

Pno.

131

1 knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for

2 knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for

3 knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for

4 knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for

Vc.

Pno. *f*

Mrs Byers
At Her Door

Good Morning.

Is there anything for Byers?

137 $\text{♩} = 60$

1 *pp* me. _____

2 *pp* me. _____

3 *pp* me. _____

4 *pp* me. _____

Vc. *pp*

Pno. *pp*

Gertrude
in her bedroom

Neighbour:
It's alright for married girls....

147 $\text{♩} = 90$

3 Ah Ah Ah _____

4 Ah Ah Ah _____

Vc. *pp* *p*

Pno. *pp*

Red. _____

158 Gertrude moves to the window
but the neighbour takes her arm.

3

4

Vc.

p

Pno.

pp

Reo.

167 Gertrude: I remember the day before Harry left.... ...build us a big house: Did I ever tell you he was a builder?

3

Vc.

Ah

Pno.

Reo.

174I slapped him for that: It could be a thousand years ago.... EXIT SCENE MUSIC

3

Vc.

pp

Pno.

Reo.

180

Vc. pizz. *pp* arco *pp* arco

Held into Talk to Me

Pno.

The musical score for the Violoncello (Vc.) and Piano (Pno.) is presented. The Vc. part begins at measure 180 in 4/4 time, playing a pizzicato line with a piano (pp) dynamic. It then switches to arco (bowed) in 6/4 time, continuing the pizzicato line. The Pno. part consists of two staves (treble and bass clef) playing a complex, rhythmic accompaniment. The Vc. part ends with a phrase 'Held into Talk to Me'.

Talk To Me

♩=100

Wife 1

Violoncello

Piano - with effect

p

Drench in pedal

What's up, my love?

1

Did-n't you hear me cal-ling you? Why

Vc.

Pno.

9

1

aren't you tal- king? Dar- ling? Hel-

Vc.

Delay

Pno.

pp

pp

With delay - 1 sec (half volume)

13

1

lo? Is there an - y - bo - dy there?_____

Vc.

Delay

Pno.



15

1

It's me. Your wife.... Boo!

Vc.

Delay

Pno.

17

1

Talk to me._

Vc.

Delay

Pno.

p

p



21

1

Talk to me!_ What are you loo-king at,

Vc.

Delay

Pno.

24

1

sil - ly boy? There's not-hing out there. And I'm stood right here.

Vc.

Delay

Pno.



27 *f*

1

Talk to me!_ Talk to me!_

Vc.

Delay

Pno.

30 *mf*

1 Are you cry-ing? Are you cry-ing, my love? Why are you

Vc. *mf*

Delay *mp*

Pno. *mp*



33 *f*

1 cry-ing? Please don't... Dar - ling,

Vc. *f* *mf*

Delay *mp*

Pno. *mp*

37

1

Hel- lo? Dar - ling,

Vc.

Delay

Pno.



41

1

Is there an-y-bo dy there? I'm get-ting sick of this bare-ly said a word in

Vc.

Delay

Pno.

1

two days and it's not fair when you on-ly got a week of leave.

Vc.

Delay

Pno.

p

p

pp

p

pp

49

5 *mp* talk

4 *mp* talk

3 *mp* talk

2 *mp* talk to

1 *p* What's the point in com-ing home? if you aren't goin to *mp* talk to me

Vc.

Delay *p*

Pno. *p*

53

5

to me..

4

to me..

3

to me..

2

me..

1

Vc.

mf 3

Delay

mf *mp*

Pno.

mf *p*

The musical score is for page 9, measures 53-56. It consists of the following parts:

- Vocal Staves (1-5):** Five staves for voices. Staves 1-4 have lyrics 'to me..' and 'me..'. Staff 5 has lyrics 'to me..'. The notes are in a B-flat major key signature.
- Vc. (Violoncello):** A single staff with a triplet of eighth notes marked *mf*.
- Delay:** A single staff with a melodic line marked *mf* and *mp*.
- Pno. (Piano):** A single staff with a complex accompaniment marked *mf* and *p*.

5

4

3

2

1

Vc.

Delay

Pno.

mf

What's up, my love?

mf

Talk to me my_love.

mf

Dar-ling, hel-lo?

mf

Talk to me my_love.

Talk to me now.

p

3

3

5
Dar-ling, hel-lo? What's

4
Dar-ling, hel-lo? What's up, my love?

3
Talk to me now... Talk to me now...

2
Talk to me my love.

1
Did-n't you hear me cal-ling you? Talk to

Vc.

Delay

Pno.

5
up, my love? Did-n't you hear me cal-ling you?

4
Did-n't you hear me cal-ling you? *mf* What's up, my love?

3
Dar-ling, hel-lo? Did-n't you hear me cal-ling you?

2
Talk to me now._

1
me__ my_love. Talk to me my

Vc.
3 3

Delay

Pno.

5 Did - n't you hear me cal - ling you?

4 Did - n't you hear me cal - ling you?

3 Did - n't you hear me cal - ling you?

2 Did - n't you hear me cal - ling you? Did - n't you hear me

1 love. Did - n't you hear me cal - ling you?

Vc.

Delay

Pno.

Detailed description: This is a musical score for a song, featuring five vocal parts (labeled 1 through 5), a Violoncello (Vc.), a Delay effect, and a Piano (Pno.). The score is written in treble and bass clefs. The vocal parts are arranged in a vertical stack, with part 5 at the top and part 1 at the bottom. The lyrics are: 'Did - n't you hear me cal - ling you?' for parts 2, 3, 4, and 5; 'love.' for part 1; and 'Did - n't you hear me cal - ling you?' for part 1. The Vc. part is in the bass clef. The Delay part is in the treble clef. The Pno. part is in the bass clef. The score is divided into two systems, with the first system containing parts 1 through 5 and the second system containing Vc., Delay, and Pno. The page number 68 is in the top left corner, and the page number 13 is in the top right corner.

70

5

Did-n't you hear me calling you?

4

Did-n't you hear me calling you?

3

Did-n't you hear me calling you?

What's up, my

2

cal - ling you? Talk to memy_love. What's up, my love?

1

Did-n't you hear me cal - ling you? Talk to me_ now. Talk to memy_ love._

Vc.

Delay

Pno.

73

mf

Is there an - y - bo - dy there?___

Did-n't you hear me cal - ling you? What's up, my

love? Talk to me_ now. What's up, my love?

Dar - ling, hel - lo? Did-n't you hear me cal ling you? Talk___ to me.

Talk___ to me.

Vc.

Delay

Pno.

Measure 73: Vocal 5 has a whole rest. Vocal 4 has a whole rest. Vocal 3 has a half note Bb4, quarter note A4, quarter note G4, and a half note F#4. Vocal 2 has a whole rest. Vocal 1 has a whole note G4. Piano accompaniment (Pno.) has a half note Bb2, quarter note A2, quarter note G2, and a half note F#2. The delay line for the right hand has a whole note G4. Measure 74: Vocal 5 has a half note G4, quarter note F#4, quarter note E4, and a half note D4. Vocal 4 has a half note D4, quarter note C4, quarter note B3, and a half note A3. Vocal 3 has a half note A3, quarter note G3, quarter note F#3, and a half note E3. Vocal 2 has a half note D4, quarter note C4, quarter note B3, and a half note A3. Vocal 1 has a whole note G4. Piano accompaniment (Pno.) has a half note Bb2, quarter note A2, quarter note G2, and a half note F#2. The delay line for the right hand has a whole note G4. Measure 75: Vocal 5 has a half note G4, quarter note F#4, quarter note E4, and a half note D4. Vocal 4 has a half note D4, quarter note C4, quarter note B3, and a half note A3. Vocal 3 has a half note A3, quarter note G3, quarter note F#3, and a half note E3. Vocal 2 has a half note D4, quarter note C4, quarter note B3, and a half note A3. Vocal 1 has a whole note G4. Piano accompaniment (Pno.) has a half note Bb2, quarter note A2, quarter note G2, and a half note F#2. The delay line for the right hand has a whole note G4.

76

5

Did-n't you hear me cal-ling you? What's up, my

4

love? *P* Talk__ to me. Did-n't you hear me cal-ling you? What's up, my

3

P Talk__ to me. What's up, my love?

2

Did-n't you hear me cal-ling you? Talk__ to me.

1

Did-n't you hear me What's up, my love? Talk to me__ now. *mf* Talk to me

Vc.

Delay

Pno.

79

5 love? Did-n't you hear me?

4 love? Did-n't you hear me?

3 Did-n't you hear me cal - ling you?

2 Did-n't you hear me cal - ling you?

1 *pp* Talk to me now.

Vc. pizz. (very sad pizz. at that) *pp*

Delay

Pno. *pp*

♩=85

Ped.



82

1 Whisper

Dar - ling?

Vc.

Delay

Pno.

86

Vc.

arco

pizz.

arco

pizz.

Pno.

Red.

92

Vc.

arco

pizz.

arco

Pno.

Red.

98

Vc.

pizz.

arco

Pno.

Red.

104

Vc.

pizz.

arco

pizz.

arco

Pno.

Red.

109

Vc.

pizz. arco pizz.

p *f* *p*

Pno.

mf *pp*

Ped.

116

Vc.

arco pizz. pizz. arco pizz. arco pizz. arco

f *p* *mp* *f* *mp* *f* *mp* *f*

Pno.

pp *p* *mp*

Ped.

122

Vc.

pizz. arco pizz. arco

mp *f* *mp* *mf* *pp*

Pno.

mf *f* *f*

Ped.

128

Vc. *arco* *f* *ff* *p* *stay arco* *p*

Pno. *mf* *p*

Red.

134

Vc. *p* *p* *p* *p* *p* *p* *mf*

Pno. *Red.* *Red.*

140

Vc. *f* *pp* *pizz.* *p*

Pno.

145 Until the door knocks

Vc.

Pno.

Ad.

The musical score for measures 145-148 is as follows:

- Measure 145:** Vc. plays a continuous eighth-note triplet pattern. Pno. has a sustained chord in the right hand and a triplet of eighth notes in the left hand.
- Measure 146:** Vc. continues the eighth-note triplet pattern. Pno. has a sustained chord in the right hand and a triplet of eighth notes in the left hand.
- Measure 147:** Vc. continues the eighth-note triplet pattern. Pno. has a sustained chord in the right hand and a triplet of eighth notes in the left hand.
- Measure 148:** Vc. continues the eighth-note triplet pattern. Pno. has a sustained chord in the right hand and a triplet of eighth notes in the left hand.

Nellie is Taken

♩=80

Repeat many times

Violoncello

ff

Piano -

ff

Vc.

4

Pno.

Sheriff.

7

Vc.

Pno.

The Sheriff Sings

9

Freely *p*

Sheriff. *p*

M-rs El-ean-or Murray. You have been found guil-ty

Vc. wait in this bar for Steve to start *p*

Pno.

13

Sheriff. of at-tem-pting to spread dis - af-fec-tion in a time of war And fur-ther-more.

Vc.

Pno. *mf* *ff*

17

Sheriff. Threa-te-ning the life of a police wo-man. whilst in pur-suit of her du - ty.

Vc.

Nellie: Is it my turn?
Can I speak now?

21

Sheriff. *mp*

You are sen-tenced to three months in car-cer at-ion Si-lence!

Vc. *mp*

Pno. *mp*

Detailed description: This block contains the musical score for measures 21 to 23. The Sheriff's part (bass clef) begins at measure 21 with a triplet of eighth notes, followed by another triplet, and then a single eighth note. The lyrics "You are sen-tenced to three months in car-cer at-ion" are under the first two measures. In measure 23, there is a single eighth note with an accent mark, followed by a quarter rest. The lyrics "Si-lence!" are under this measure. The Vc. part (bass clef) has a half note in measure 21, a half note in measure 22, and a half note in measure 23. A crescendo line starts under measure 22 and ends under measure 23. The Pno. part (treble and bass clefs) has a triplet of eighth notes in the right hand starting in measure 23, with a corresponding eighth note in the left hand. The dynamic *mp* is marked for all three parts.

Nellie: But I have something to say!
I want to tell the court exactly what...

24

Sheriff. *mp*

You do not have the right to speak now.

Vc. *mp*

Pno. *mp*

Detailed description: This block contains the musical score for measures 24 to 26. The Sheriff's part (bass clef) begins at measure 24 with a triplet of eighth notes, followed by a single eighth note with an accent mark. The lyrics "You do not have the right to speak now." are under the first measure. The Vc. part (bass clef) has a half note in measure 24, a half note in measure 25, and a half note in measure 26. A crescendo line starts under measure 25 and ends under measure 26. The Pno. part (treble and bass clefs) has a triplet of eighth notes in the right hand starting in measure 24, with a corresponding eighth note in the left hand. The dynamic *mp* is marked for all three parts.

27

Sheriff. *Si - lence.* *You do not have the right*

Voices

Vc.

Pno.

Red.

30

Sheriff. *to speak*

Voices *Si - lence.*

Vc. *f*

Pno. *mf* *f* *Red.*

32 *mf*

Voices

You do not have the right to speak now.

Vc.

Pno.

Red.

35

Voices

Si - lence. You do not have the right

Vc.

Pno.

Red.

38

Voices

to speak

Vc.

Pno.

Red.

42

Voices

Si - lence. *mf* You do not have the

Vc.

Pno.

Red.

45

Voices

right to speak now. Si - lence.

Vc.

Pno.

mp

Red.

49

Voices

You do not have the right to speak

Vc.

Pno.

Red.

52 7

Sheriff.

Voices

Vc.

Pno.

Si - lence.

Red.

Detailed description: This system covers measures 52 to 55. The Sheriff part (bass clef) has rests in measures 52-54 and a final phrase in measure 55. The Voices part (treble clef) also has rests in measures 52-54 and a final phrase in measure 55. The Vc. part (bass clef) features a continuous eighth-note accompaniment with slurs. The Pno. part (grand staff) has a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The Pno. part includes 'Red.' markings under measures 53 and 55.

56

Voices

Vc.

Pno.

Si - lence.

Red.

Detailed description: This system covers measures 56 to 59. The Sheriff part is not visible in this system. The Voices part (treble clef) has rests in measures 56-58 and a final phrase in measure 59. The Vc. part (bass clef) continues with its eighth-note accompaniment. The Pno. part (grand staff) continues with its eighth-note accompaniment. The Pno. part includes 'Red.' markings under measures 57 and 59.

60

Voices

Vc.

Pno.

Si - lence.

Red.

Detailed description: This system covers measures 60 to 63. The Sheriff part is not visible in this system. The Voices part (treble clef) has rests in measures 60-62 and a final phrase in measure 63. The Vc. part (bass clef) continues with its eighth-note accompaniment. The Pno. part (grand staff) continues with its eighth-note accompaniment. The Pno. part includes 'Red.' markings under measures 61 and 63.

8 64

Voices

Vc.

Pno.

Si - lence.

68

Vc.

Pno.

Ped.

72

Vc.

Pno.

Repeat if needed

f

f

Ped.

76

Vc.

Pno.

Red.

Measures 76-79. The Violoncello (Vc.) part features a melodic line with slurs and accents. The Piano (Pno.) part has a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. Pedal points are indicated in the left hand of the piano part at measures 76, 77, and 79.

80

Vc.

Pno.

Red.

Measures 80-83. The Violoncello (Vc.) part continues with a melodic line, ending with a repeat sign at measure 83. The Piano (Pno.) part maintains the eighth-note accompaniment. Pedal points are indicated in the left hand of the piano part at measures 80, 81, and 83.

84

Vc.

Pno.

Red.

p

Measures 84-87. The Violoncello (Vc.) part features a melodic line with a crescendo leading to a piano (*p*) dynamic at measure 86. The Piano (Pno.) part continues with the eighth-note accompaniment. Pedal points are indicated in the left hand of the piano part at measures 84 and 85.

We Will Keep A-Going

♩=150

Voice 4

Voice 3

Voice 2

Voice 1

Deep down be - yond race or

Solo Whistle

All Clap

All Stamp

Violoncello

pp

Piano

p

8

Voice 1

class be - yond need or in - tinct

Vc.

Pno.

15

Voice 1

we are all hu - man be - ings

Vc.

Pno.

22

Voice 2

Pat - ri - o - tis - m is not e - nough

Voice 1

Deep down

Vc.

p

Pno.

mp

29

Voice 2

I must have no hat - red to - wards an - y - one.

Voice 1

be - yond race or class. we are all hu -

Vc.

Pno.

36

Voice 1

man be - ings

Vc.

pizz.

Pno.

41

Voice 3

f
War is a

Vc.

arco
mp

Pno.

mf

45

Voice 3

vic - try of force_____

f

The de - feat of rea - son_____

Voice 1

f

Deep down be - yond race or class_____

Vc.

Pno.

52

Voice 4

That

Voice 3

_____ The his - try of wo - men's pro - gress. makes it plain that

Voice 2

Pat - ri - o - tis - m is not e - nough! That

Voice 1

That

Vc.

Pno.

59

Voice 4

wo-men have ev - ery-thing to gain

Voice 3

wo-men have ev - ery-thing to gain From a vic - try of rea - son_____

Voice 2

wo-men have ev - ery-thing to gain

Voice 1

wo-men have ev - ery-thing to gain

Vc.

Pno.

64

Voice 3

It's not e-nough!

Voice 2

It's not e-nough!

Voice 1

we are all hu - man be - ings.

Vc.

Pno.

ROSE ROSENBURG
Of Bethnal Green:

5

69

Voice 2

I've got an idea. Try this on for size..... What if, in the future women refuse to take over men's work unless our Members of Parliament

All - Clap

Vc.

mp

Pno.

76

Voice 2

are released from their duties to fulfil our places. See how they like making dinner and putting the washing out -

All - Clap

Vc.

X3

Pno.

p

CLARA GILBERT COLE
Nurse and poet

82

Voice 4

Stop the war! War won't pay!

Voice 1

We are all hu - ma be -

All - Clap

All - Stamp

Vc.

Pno.

f

87

Voice 4 *mp*
Stop the war! War won't pay! Stop the war! War won't pay! Stop the war! War won't pay!

Voice 3

Voice 2 *f*
Pat - ri - o - tis - m is not e - nough!

Voice 1
ings. *f*
We are all hu - ma be -

Vc.

Pno.

93 *f* SHOUT MRS PETHICK-LAWRENCE

Voice 4 War won't pay! Stop the war! Stop the war! Wo-men have ev-ery-thing to gain!

Voice 3 *f* SHOUT
War won't pay! Stop the war! Wo-men have ev-ery-thing to gain!

Voice 2 *f* SHOUT
War won't pay! Stop the war! Wo-men have ev-ery-thing to gain!

Voice 1 *f* SHOUT
ings. Stop the war! Wo-men have ev-ery-thing to gain!

Vc. *mp* Feathery

Pno. *mp*

99

Voice 4

Voice 3

Voice 2

Voice 1

Vc.

Pno.

It's not e-nough!

It's not e-nough!

Sing/Shout *ff*

The bed-rock of hu-man-it-y is mo-ther-hood. Wo-men the world o-

It's not e-nough!

106

Voice 4

Voice 3

Voice 2

Voice 1

Vc.

Pno.

The pres-erv-a-tion of

The pres-erv-a-tion of

ver! have one pass-ion. One vo-ca-tion! The pres-erv-a-tion of

The pres-erv-a-tion of

f

f

113

Voice 4
hu-man life.

Voice 3
hu-man life.

Voice 2
hu-man life.

Voice 1
hu-man life.

Solo Whist.

All - Clap

All - Stamp

Vc.

Pno.

mf

f

ff



120

Voice 3
ff
We will keep a-go-ing we will keep a-go-ing we will keep a-go-ing we will keep a-go-ing

Solo Whist.

All - Clap

All - Stamp

Vc.

Pno.

f

127 *ff*

Voice 4: We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing Break be - fore we bend! _____

Voice 3: *ff* We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing Break be - fore we bend! _____

Voice 2: *ff* We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing We will meet a - gain!

Voice 1: *ff* We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing We will meet a - gain!

Solo Whist. _____

All - Clap *ff* _____

All - Stamp *ff* _____

Vc. *ff* _____

Pno. *ff* _____

133

Voice 4: _____ We will meet a - gain! We will meet a - gain! The world is our coun - try _____

Voice 3: _____ We will meet a - gain! We will meet a - gain! The world is our coun - try _____

Voice 2: We will meet a - gain! We will meet a - gain! We will meet a - gain! We will keep a - go - ing we will keep a - go - ing

Voice 1: We will meet a - gain! We will meet a - gain! We will meet a - gain! We will keep a - go - ing we will keep a - go - ing

Solo Whist. _____

All - Clap _____

All - Stamp _____

Vc. _____

Pno. _____

139

Voice 4: we will keep a - go-ing we will keep a - go-ing Break be fore we bend! We will meet a-gain!

Voice 3: we will keep a - go-ing we will keep a - go-ing Break be fore we bend! We will meet a-gain!

Voice 2: we will keep a - go-ing we will keep a - go-ing We will meet a - gain! We will meet a-gain! We will meet a-gain!

Voice 1: we will keep a - go-ing we will keep a - go-ing We will meet a - gain! We will meet a-gain! We will meet a-gain!

Solo Whist. *ff*

All - Clap *ff*

All - Stamp *ff*

Vc. *ff*

Pno. *ff*

MALE VOICE: SILENCE!

145

Voice 4: We will meet a-gain! The world is our coun - try

Voice 3: We will meet a-gain! The world is our coun - try

Voice 2: We will meet a-gain! The world is our coun - try

Voice 1: We will meet a-gain! The world is our coun - try

Solo Whist. *ff*

All - Clap

All - Stamp

Vc. *f*

Pno. *f* *p*

152 *Whisper!*
pp

Voice 4
We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing And break be - fore we bend.

Voice 3
Whisper!
pp
We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing break be - fore we bend.

Voice 2
Whisper!
pp
We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing break be - fore we bend.

Voice 1
Whisper!
pp
We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing break be - fore we bend.

Pno.

Ped.

I'd like a ticket, please.

Oliver Emanuel

Gareth Williams

$\text{♩} = 90$

Piano

pp

6

Voice

p

I'd like a tick-et

Pno.

p

11

Voice

$\text{♩} = 90$

please to see my son... I'd like a tick-et to where

Pno.

15

Voice

pp

ev-er it is— he hap-pens to be. I wan-na go to where he is.

Vc.

pp

Pno.

pp

20

Voice

I wan-na go to him.

Vc.

mp

Pno.

pp

25

Voice

mp

I don't care if it's the Somme.

Vc.

Pno.

p

28

Voice

I don't care if it's Ver - dun. I don't care if it's Ar - ras.

Vc.

Pno.

32

Voice

I don't care if it's Yp-res

I wan-na go to where he

Vc.

Pno.

pp

p

pp

3

37

Voice

is.

Let me get to Vi-my Ridge.

Let me get to Loos.---

Vc.

Pno.

mp

p

mp

mp

42

Voice

Take me to De-ville Wood

Let me get_ to Me - nin.

I heard of a place called Neuve

Vc.

Pno.

mf

mf

47

Voice

Cha-pelle. I don't care, I don't care. I'd

Vc.

Pno.

mp *p* *pp* *p*

52

Voice

like a tick-et to see my son._____

Vc.

Pno.

f *pp*

56

Vc.

Pno.

pp

60

Vc.

mf *mp* *mp* *p* pizz. 5

Pno.

mf *mp* *p*

66

Vc.

If needed

Pno.

Red.

74

Vc.

Pno.

Red. *Red.*

80

Vc.

Pno.

Red.

Gertrude's Song

Oliver Emanuel

Gareth Williams

♩ = 70

Gertrude

mp

That should be us Har-ry.

Piano

p

Ped.

7

Gertrude

You and me, you and me, you and me. Out for a stroll.

Pno.

Ped.

12

Gertrude

on a beau-ti-ful day. Like it used to be used to be

Pno.

Ped.

16

Gertrude

used to be. Back in the

Pno.

Ped.

20

Gertrude

day, When the world was the right way up You used to hold.

Pno.

Ped.

27

Gertrude

You used to hold my hand.

Pno.

Ped.

33

Gertrude

But you wan-ted to do your bit, do your bit, do your bit. Did-n't you, Har-ry?

Pno.

Ped.

37

Gertrude

You were so proud. That's how I re-mem - ber you.

Pno.

Red.

40

Gertrude

Strong and proud, strong and proud, strong and proud. Why the hell

Pno.

Red.

44

Gertrude

— did-nt you tell me what was go-ing on? you let me think. You let me

Pno.

Red.

50 *ppp*

Gertrude *f*

think things would be o-kay. I hate you for hi - ding the

Pno. *pp*

Vc. *f*

55

Gertrude *f*

truth from me. I hate you for ma-king me a fool. I

Pno. *p*

Vc. *f*

60

Gertrude *p*

hate you for lea ving me. with a bro - ken heart A lit-tle

Pno. *f* *p* *pp*

Vc. *f*

6 85

Gertrude

say good bye say good bye— say good bye-with-out say-ing good-bye.

f *mf*

Pno.

Vc.

f

Red.

90

Gertrude

And I hope one day. I hope one day.

p

Pno.

Vc.

p

Red.

97

Gertrude

I'll say your name a - gain Ha -Har - ry!

Lyrical

Pno.

Vc.

Red.

103 *mf* *f* 7

Gertrude

Har-ry. Ha -Har ry.---

Pno.

Ped. Ped. Ped.

Vc.

108 *p* *mp*

Gertrude

Har - ry. Har - ry

Pno.

Ped. Ped.

Vc.

114 *p* *mf*

Gertrude

Har - ry! Har - ry!

Pno.

Ped. Ped.

Vc.

119 *ppp*

Gertrude

Har-ry Har ry Har ry

Pno. *ppp*

Ped.

Vc. *p*

124

Pno.

Ped.

Vc.

131

Pno.

Ped.

Vc.

137

Pno. *pppp*

Ped.

Vc.

The Letters

♩. = 115

Violoncello

p *mf*

Piano

p

Red.

9

Vc.

mf

Pno.

Red.

16

Vc.

Pno.

Red.

23

Vc.

Pno.

Red.

30

Vc.

Pno.

Red.

37

Vc.

Pno.

pp

Red.

42

Vc.

Pno.

mf *f*

Red.

47

Vc.

Pno.

p

Red.

54

Vc.

Pno.

Red.

Violoncello (Vc.) part: A series of eighth notes with stems pointing down, starting on a middle C and moving up stepwise.

Piano (Pno.) part: Right hand plays eighth notes in a melody. Left hand plays quarter notes in a steady accompaniment. A 'Red.' marking with a slur is placed under the first two measures of the piano part.

59

Vc.

Pno.

Red.

Violoncello (Vc.) part: Continues with eighth notes, some with accents.

Piano (Pno.) part: Continues with the same right-hand melody and left-hand accompaniment. A 'Red.' marking with a slur is placed under the first two measures of the piano part.

64

Vc.

Pno.

f

mf

p

Red.

70

Vc.

Pno.

Red.

77

Vc.

Pno.

mf

p

mf

84

Vc.

Pno.

ff

ff

Gertrude and Lady Arkwright

♩=90

91

pizz.

arco

Vc.

pp

Pno.

pp

Ped.

91 92 93

94

pizz.

Vc.

Pno.

94 95 96 97

Glasgow Central Station

99

Vc.

pizz.

arco

pizz.

p

Pno.

Red.

105

Vc.

arco

pizz.

mf

p

Pno.

Red.

Mrs Byers: It's just better. Trust me.

110

Vc.

arco

pizz.

pp

Pno.

Red.

END OF SCENE

Right, come on everyone.
That's our train.

112

Vc.

Pno.

Red.

Red.

119

Vc.

Pno.

Red.

Red.

Repeat if necessary

306:Day Final Song

$\text{♩} = 80$

Voice 1

Voice 2+3

Voice 3+4

Male Voice

percuSSION - hit/stamp/clap/kick

TUTTI

Violoncello

Piano

mf *ff* *p* *mp*

We are go - ing for - ward

Lots of the pedal

Voice 1

Voice 2+3

Voice 4+5

Male Voice

Vc.

Pno.

ff *p*

Ped.

9

Voice 1 *mp* We are go - ing

Voice 2+3 *mp* We are go - ing

Voice 4+5 *mp* We are go - ing

Male Voice *mp* We are go - ing

Vc. *mf* *ff* *mp*

Pno. *ff* *mp*

Red.



13

Voice 1 *f* for - ward.

Voice 2+3 *f* for - ward.

Voice 4+5 *f* for - ward.

Male Voice *f* for - ward.

Vc. *ff* *mf* *f*

Pno. *ff* *mp*

Red.

16

mf

Voice 1 You can starve us and throw

Voice 2+3 You can starve us and throw

Voice 4+5 You can starve us and throw

Male Voice You can starve us and throw

P. *ff*

Vc. *f*

Pno. *f* *pp*

Red.



18

fff

Voice 1 us in pri - son or kill us But

Voice 2+3 us in pri - son or kill us But

Voice 4+5 us in pri - son or kill us But

Male Voice us in pri - son or kill us But

P. *ff*

Vc. *mf* *f*

Pno. *mf*

Red.

22

Voice 1 *pp* no mat - ter what you do! *ff* we will be heard.____

Voice 2+3 *pp* no mat - ter what you do! *ff* we will be heard.____

Voice 4+5 *pp* no mat - ter what you do! *ff* we will be heard.____

Male Voice *pp* no mat - ter what you do! *ff* we will be heard.____

P. *pp* *ff*

Vc. *pp* *ff*

Pno. *ff* *pp* *ff*

26

Voice 1 *ff* we will be heard.

Voice 2+3 *ff* we will be heard.

Voice 4+5 *ff* we will be heard.

Male Voice *ff* we will be heard.

P. *p* *ff*

Vc. *ff*

Pno. *ff*

30

Voice 1

Voice 2+3

Voice 4+5

Male Voice

P.

Vc.

Pno.

p *ff*

p *f*

33

Voice 1

Voice 2+3

Voice 4+5

Male Voice

P.

Vc.

Pno.

ff

ff

ff

f

f

we will be heard. _____

we will be heard. _____

we will be heard. _____

we will be heard. _____

ff

f

f

36 *ff*

Voice 1
we will be heard. _____

Voice 2+3
we will be heard. _____

Voice 4+5
we will be heard. _____

Male Voice
we will be heard. _____

P.
8/8 4/4

Vc.
ff

Pno.
ff

Detailed description: This page contains musical staves for measures 36 through 40. The vocal parts (Voice 1, Voice 2+3, Voice 4+5, and Male Voice) are in 8/8 time and sing the phrase 'we will be heard.' with a long note on 'heard.' that carries into measure 37. The piano accompaniment consists of a Percussion part (P.) and a Violoncello part (Vc.). The P. part has a short melodic line in 8/8 time followed by a rhythmic pattern in 4/4 time. The Vc. part plays a continuous eighth-note pattern in 8/8 time, which changes to a sixteenth-note pattern in 4/4 time. The piano (Pno.) part is in 6/8 time and features a dense, rhythmic accompaniment of eighth notes in both hands, marked with a fortissimo (ff) dynamic.